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THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART

CIRCULAR OF THE ART DEPARTMENT

FIFTIETH YEAR

1926-1927

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PHILADELPHIA

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THE PENNSYLVANIA MUSEUM & SCHOOL OF INDUSTRIAL ART

DEPARTMENT OF INDUSTRIAL ART

ANNUAL CIRCULAR
1926-1927

CIRCULAR OF TEXTILE DEPARTMENT
ON APPLICATION

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THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART

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HISTORICAL SKETCH

THE CORPORATION

The Pennsylvania Museum and School of Industrial Art is an institution, the origin of which was due to the increased interest in art and art education, awakened by the Centennial Exhibition. It was incorporated on the twenty-sixth day of February, 1876, for the purpose, as stated in the charter, of establishing "for the State of Pennsylvania, in the City of Philadelphia, a Museum of Art in all its branches and technical applications, and with a special view to the development of the Art Industries of the State, to provide instruction in Drawing, Painting, Modeling, Designing, etc., through practical schools, special libraries, lectures and otherwise."

The Trustees desire the active co-operation of all public-spirited citizens in the educational work carried on in the Museum and the School. Those who are interested are asked to communicate with the Secretary. (See inside cover.)

THE MUSEUM

The collections of the Museum fill, to overflowing, Memorial Hall, in Fairmount Park. It was determined by the founders to make the collections of the Pennsylvania Museum as largely as possible illustrative of the relation of art to the industries. The collections have grown, by purchase and gifts, until they contain more than forty thousand objects.

DEPARTMENT OF ART

The aim of the School is to give workers a thorough training in the fundamental principles of design and the practical application of these to every branch of artistic production.

The School was opened during the winter of 1877-78. After four removes it came into the possession, in 1893, of the present building, which occupies an entire block in the heart of the city, facing its principal thoroughfare. The number of students in 1925-26 was 1716.

CALENDAR

SCHOOL YEAR 1926-7

THE DAY CLASSES begin on Wednesday, September 15th, 1926, and close on Saturday, May 28th, 1927. (33 weeks.)

Registration Days for Day School: September 8th to 15th, 9-4 o'clock; Saturdays, 9-12 o'clock.

THE EVENING CLASSES begin on Monday, September 27th, 1926, and close on Friday, March 25th, 1927. (23 weeks.)

Registration Evenings for Evening School: September 20th, 22nd and 24th, 7-8.30 P. M.

THE SATURDAY CLASSES begin on Saturday, October 2nd, and close on Saturday, March 26th, 1927. (23 weeks.)

Registration Days: From Monday, September 20th.

SUMMER SCHOOL: Monday, June 28th, to Friday, July 30th. 5 days a week, 5 hours a day. (5 weeks.)

Registration Days: June 24th, 25th, 9 to 4; June 26th, 9 to 12.

HOLIDAYS

COLUMBUS DAY: Tuesday, October 12th.

THANKSGIVING RECESS: November 25th, 26th and 27th.

CHRISTMAS RECESS: Monday, December 20th, 1926, through Saturday, January 3rd, 1927.

WASHINGTON'S BIRTHDAY: Tuesday, February 22nd.

SPRING RECESS: Monday, April 4th, through Saturday, April 9th.

GOOD FRIDAY: April 15th.

COMMENCEMENT DAY: June 2nd, 1927.

ANNUAL EXHIBITION: Opening the evening of June 3rd and continuing through September 30th.

ART SCHOOL STAFF

Edmondson Hussey, Principal
Leslie W. Miller, Principal Emeritus
Thomas H. Willson, Registrar
Eugenie M. Fryer, Librarian

INSTRUCTORS IN ART DEPARTMENT 1925-26

Albert Jean Adolph
Cast Drawing

Rose A. Baird
Costume Design

J. Frank Copeland
Interior Decoration

Edmund deForest Curtis
Pottery

Henry Dean
Architectural Drawing

Agostino de Porreia
Drawing

John J. Dull
Water Color

Ralph Dunkelberger
Drawing

T. P. Farrady
Interior Decoration

Douglas Gilchrist
Metal Work and Jewelry

Mabel B. Hall
Drawing and Anatomy

Edmondson Hussey
Teachers' Training Course

Alberta Hess
Junior Class Drawing

John Hearn
Drawing

J. T. Jacobsen
Drawing

John Craig Janney
Drawing

Joseph Konetsky
Wrought Iron

Louise Landenberger
Ass't Costume Design

Elmer S. Lukens
Woodwork

Ralph McLellan
Drawing from Life

Ellen F. Meehan
Design and Color

Louise Milione
Modeling

Thornton Oakley
Illustration

Wm. Henry Parker, Jr.
Shades and Shadows, Perspective

Hayden Perrera
Mechanical Drawing—Lettering

Herbert Pullinger
Pen and Ink; Lithography

H. Edwin Reiger
Drawing

Emily R. Santiago
Drawing

Gertrude Shull
Cast Drawing

Luigi Spizziri
Nature Study; Costumed Model Class

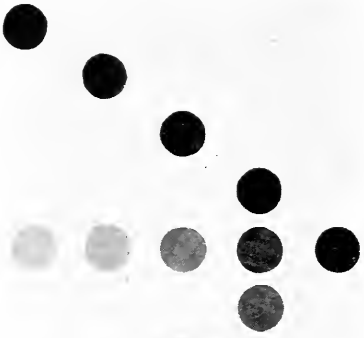
Mary B. Sweeney
Drawing

Dana Vaughan
Design

H. D. Ware
Poster and Advertising Design

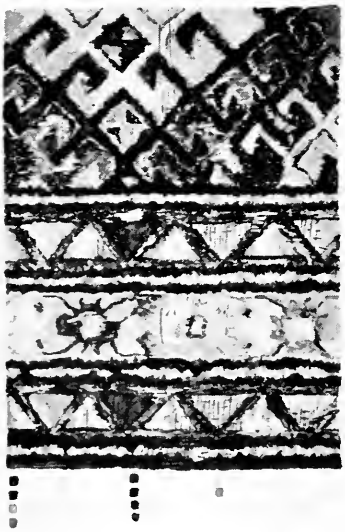
Edward Warwick
Furniture and Wood-carving
History of Costume

Elizabeth Wood
Supervisor of Practice Teaching



Color Scale

Color Proportioning



Museum Research

Representation in Design

AIMS AND IDEALS

The aim of the School is to teach the theories which underlie artistic production and the practical application of those principles to the works, to which we commonly give the name "Industrial"; also to train teachers to carry a knowledge of these matters into other schools.

The term "Industrial Art" is used to designate the multitudinous objects which serve our daily needs, but which have been raised into the realm of the arts by the creative power of the designer. It is of the utmost importance that these objects be of the highest artistic value, for they play so large a part in our daily lives that to have them commonplace or ugly means a general lowering of our standards of taste. Their influence makes itself felt hour by hour: in our clothing, our furniture, our china and glass and silverware, in our books and magazines. It might be fairly claimed that upon a widespread distribution of beautiful objects of daily use depends the future artistic standing of the nation.

In the training of the students in a School of Industrial Art three things are necessary: technique, theory and taste—and of these three, taste is the greatest. For a designer may be a skilled technician: he may know the theories which should guide him; but if he have not taste, his skill and his knowledge count for little.

Yet to train the taste is no easy matter. Difficult questions immediately arise: "What is taste?" "Whose taste—yours or mine or another's?" "Personal taste or collective taste?"

Such training must, in the final analysis, be personal, yet scrupulous care should be taken that the student be left free to form his own taste. The teacher must give, in so far as he can, the reasons which govern him in his choice, but should not impose his conclusions: it should be "This is how it seems to me"—not "Thus it must seem to you." Searching analysis of line and form and color; continual comparison of the old and the new—of the generally accepted and the scarcely tolerated—of the obvious and the obscure; in such a manner only—mere gropings among things quite indefinable—may training in taste be given; a training in the highest degree important and yet in equal degree difficult to give.

The teaching of theory is a simpler matter. The "why" can be based on clear reasoning. A knowledge of materials and their limitations; the relation of material to form and the proper adjustment of the interdependent structure and ornament; these can more easily be taught.

Paralleling the training in theory is the closely-related technical training—the "how" in the trilogy of taste, theory and technique. This is the simplest, the most obvious branch of the work, and, because it is easy to grasp, often too greatly emphasized. The student enjoys the acquiring of technical skill; the public bestows upon it its warmest appreciation. The duty of the School is to see that, while the training in technique is thorough in every way, the more important training in understanding and appreciation is made the predominant interest.

HUGER ELLIOTT,
Former Principal.

DAY CLASSES

ENTRANCE REQUIREMENTS — No student under sixteen years of age will be admitted to any of the classes in the regular day school. There are no entrance requirements for students who enter in September. Those students entering the School after November first are required to take a test of one week's duration in drawing from cast. The ability to pass the test places the applicant in the Beginners' Class. A full High School Education is regarded as important. No applicant will be accepted after February 5th, 1927.

INSTRUCTION — Instruction is individual, and promotion is governed, not so much by time, as by accomplishment. Each student has the opportunity to develop his artistic ability and to advance as rapidly as he may choose. Students cannot remain in any one class more than two years without special permission of the Faculty.

BEGINNERS' CLASS — Those who have not had what is considered a full equivalent of the First Year's work must enter the Beginners' Class. The requirements of the Beginners' Class are found on page 22.

SECOND TERM — There is no Second Term.

CHOICE OF COURSES — The policy of the School is to seek to determine each student's ability to take professional art training; also to what branch of art he is best adapted, before attempting to train him in any one of the special courses offered by the School.

ADVANCED STANDING — Those desiring advanced standing must submit to the Principal examples of their work. These examples should be as numerous as possible, covering every phase of the student's interest in drawing, painting and design.

SPECIAL STUDENTS — As this is a professional school, and as the classes are large, the instructors can devote only limited time to the training of special students. Such students are accepted upon merit of work, and are assigned to certain classes under definite restrictions. Special students are accepted in Advanced Design Classes, Advanced Modeling Classes, Jewelry and Metal Work Classes, Pottery, Woodwork, Wrought Iron, Costume Design.

RATING OF WORK — To each student of the Beginners' Class who has accomplished a sufficient amount of work to receive a rating, a Record Card is issued. Record Cards in the form of Statements are issued three times during the year. The Statement given shows the number of hours required by the School for assigned work; also the number of hours the student has been present. The rating is expressed in terms Satisfactory or Unsatisfactory, as the case may be. For promotion to Second Year work, students must have passed all First Year requirements. The passing mark is 65.

For the Second, Third and Fourth Year, the Record Card is issued at the close of the session. Upon request, a Statement will be issued in December and March. The passing mark is 65. When re-entering the School, the Record Card of the previous session must be presented.

Drawings from Cast

CREDITS — Credit is given for work accomplished, and will count toward a degree at the University of Pennsylvania within the limits imposed by the University.

UNDER THE HEADING FROM THE UNIVERSITY OF PENNSYLVANIA BULLETIN, THE SCHOOL OF EDUCATION ANNOUNCEMENT, "Curriculum for the training of Teachers and Supervisors of Art Education." NOTE:— "Drawing from Life, Modeling, Theory of Color and Methods of Teaching Art are not given at the University, but may be taken in Art Schools of Philadelphia."

ATTENDANCE — As this is a professional school, it is taken for granted that the student will attend regularly. Each student is required to be responsible for his time, and to submit a record at the Office of the Principal the first of each month. Students are required to be prompt. Tardiness will not be countenanced. Students forfeit the right to class by continued absence, unless absence is caused by illness. At such time a Doctor's Certificate is necessary.

DIPLOMAS — Diplomas are given to those students who have fulfilled the requirements set by the Committee on Instruction. Such requirements concern the fulfillment of hours required, and a high grade of scholarship.

EVENING CLASSES

ENTRANCE REQUIREMENTS — Any student over sixteen years of age may enter the Evening Classes. Those who have not had at least the equivalent of the drawing demanded in the Evening Beginners' Drawing Class must enter that class. For advanced standing, students must submit drawings to the Principal. Former students who wish advanced standing must show their Record Card when registering.

SATURDAY CLASSES

TEACHERS' CLASS — The Saturday Classes are arranged for teachers who are interested in seeking broader artistic experience in Drawing, Color and Design, Modeling, Pottery, and subjects concerning Methods, Theories and Practice Teaching.

JUNIOR CLASS — The Saturday Morning Junior Classes are arranged for beginners of any age under twenty and over six, and particularly for students of High School age. The course is designed to give the student experience in Illustrative Drawing, Color and Design, and Modeling. There is a special Pottery Course for Juniors.

SUMMER CLASSES

FOR TEACHERS AND STUDENTS — The Summer School offers Courses in intensive training in Color and Design, Water Color, Drawing from Cast, Drawing from Life, Pen and Ink, Wood Work, Teachers' Training subjects.

JUNIOR CLASS — For students of High School and Junior High School, who wish to have experience in drawing, sketching and painting at the Museums of Philadelphia, the Zoo and the School.

TUITION FEES

TUITION FEES — Fees are payable in advance and no deduction is made for absence. Three-fifths of the fee ($105) must be paid upon entering; the remaining two-fifths, February 1st, 1927. For students entering the Beginners' Class, three-fifths of the tuition fee must be paid before September 8th, 1926. Cheques should be made payable to The Pennsylvania Museum and School of Industrial Art.

DAY CLASSES:—Fee for the year..... $175
Matriculation fee, paid only when entering the School. $10

MATRICULATION FEE:—For the following classes, paid only when entering the School $1

SPECIAL ADVANCED STUDENTS:—Fee for one day or two half days a week, for the year $40

SPECIAL POTTERY STUDENTS:—Three half days a week for the year $40

EVENING CLASSES:—Three evenings a week for six months $45

SATURDAY CLASSES:—Saturdays (9 to 12) for six months $25

JUNIOR SATURDAY CLASS:—Saturdays (9 to 12) for six months $10

SUMMER SCHOOL, 1926:—Five weeks $50

LABORATORY FEE:—For one year, for all students who work in the following classes: Woodwork, Costume Design, Jewelry and Metal Work, Wrought Iron, Pottery, Advanced Modeling. Laboratory fee payable in advance $5

STUDIO FEE—For one day $1.50
For half-day $1

For all former students who wish to work in the School on special individual projects, the Studio Fee will be arranged for at the Office of the Principal.

LOCKER FEE $2

$1 returned at end of the Night School Term.
.50 returned at end of the Day School Term.

LECTURE COURSE:—For each Lecture Course $10

Registered students of the School and Members of the Corporation may attend these lectures without extra fee.

Drawings from Life

APPLICATION FOR ADMISSION

DAY CLASSES

Those who wish to become students of the School should make their application through the mail, on the Application Blank, before September 4th. After that date application may be made at the School, between the hours of 9 and 4; on Saturday, 9 to 12. To assure the student a place in the Beginners' Class, the Application Blank, accompanied by the Matriculation Fee of $10 and three-fifths of the Tuition Fee ($105), must reach the Office of the Registrar not later than September 8th, 1926.

LIMITED NUMBER OF STUDENTS

The Beginners' Class is strictly limited to 175 students. Early application upon the proper Application Blank is necessary, as applications for the Beginners' Class greatly exceed its capacity.

STUDENTS FOR ADVANCED STANDING

Those who are already students of the School and who intend returning for the Term 1926-27, are requested to give notice of their intention at as early a date as possible. Record Cards of the preceding year must be presented when registering.

SCHOOL LIBRARY

The School Library offers to the students a place for research, quiet study, reading and working out of the various assigned problems. The Library possesses books covering the varied needs of the art student, the art books being augmented by a fine collection of prints and photographs easily accessible under their subject headings.

CURRICULUM

BEGINNERS' CLASS

NOTE — In the Beginners' Class the student is given a thorough grounding, preparing him for the specialization of the later years. ALL WORK IS OBLIGATORY. A passing grade of 65 is necessary for promotion to advanced Courses.

COURSE OF STUDY — Drawing from the cast, in charcoal. This is varied by the introduction of time sketching, memory drawing, drawing from the costumed model, and, in the spring, of outdoor sketching. The aim is to develop an appreciation of proportion, correct definition of light and shade, and facility in handling the medium.

The Theory of Design:—The basic principles which underlie all artistic expression. Analyses are made of natural and man-made forms and the principles there found are used in the development of the student's constructive designing. Research work in the various Museums of the city plays an important part in this and the following subject.

The Theory of Color:—The student is trained to be as exact in dealing with color relations and color harmonies as is the performer on a violin in dealing with sound intervals. After exhaustive study of color-scales and harmonies, the objects in the Museum are analyzed, that the student may be brought into direct contact with works of art and learn how and why other designers achieved beautiful results.

Modeling:—This course gives the student an appreciation of form, which is rarely found in those who only draw. By working in the round he acquires a sense of the third dimension, which is essential for the thoroughly-equipped artist.

(a) Lettering:—A half-year course, in which the principles of fine lettering are given.

(b) Instrumental Drawing and Perspective:—A half-year course giving a brief training in these subjects, the work being further developed in the Second Year in certain of the courses.

A course of lectures on "Artistic Expression," furnishing the student with a background for his general cultural development.

REQUIRED HOURS OF WORK EACH WEEK
FOR 33 WEEKS

Color and Design	9 hours
Drawing from Cast	15 "
Instrumental Drawing—12 weeks	3 "
Perspective—10 weeks	3 "
Lettering—11 weeks	3 "
Modeling	3 "

PROFESSIONAL COURSES

NOTE Specialization for Professional Training begins in the Second Year and continues through to the Fourth Year. Each Course is designed with subject matter to meet the needs of the Artistic Profession chosen. Work and experience in each subject of each Course is obligatory. Each subject has a definite required number of hours for class room, studio and laboratory work.

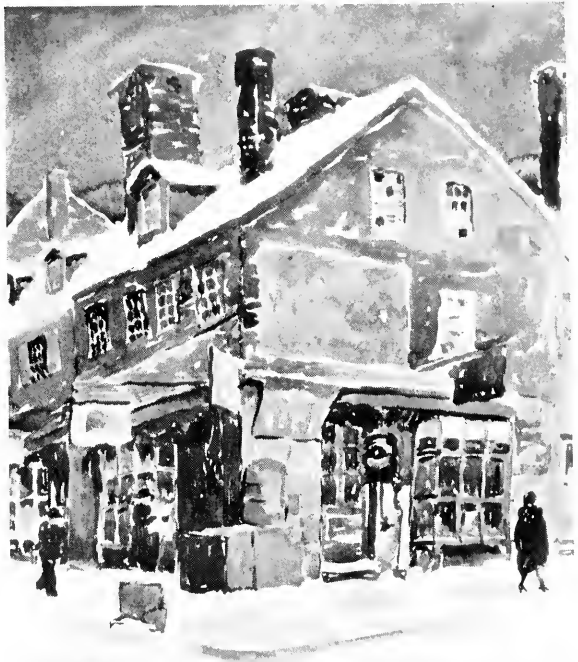
With these studies in the second year, the student takes special work pertaining to his chosen course; specialization becoming more pronounced as the practical is substituted for theoretical study. Visits are made to shops and manufactories, that the student may be brought into close contact with the work in which he will take his part. During the year specialists in various lines of work give informal talks to the students.

Beginning with the second year, Saturday morning sessions are added to the student's regular hours, continuing through the 33 weeks of the School year.

Second-year students must register in one of the following Courses. All second, third and fourth-year students enrolled in the following Courses must pursue the curriculum as outlined.

DESIGN This Course equips the student for professional work of all kinds where hand-wrought or printed design is used; such as printed textiles and linoleums, batik, block-prints, designs for cards, boxes, wall-paper, metal work and jewelry, ceramics, tiles and mosaics, stencils, costume design, embroideries, painted trays and furniture, etc., etc. The work of this Course is closely associated with that given in the other Courses. Museum research work is required. The theoretical work of the Beginners' Class is amplified in the Second Year, emphasis being laid upon the influence of materials and processes

Work of the Class in Poster Design



Work of the Class in Water Color

of manufacture as affecting the character of design. The limitations and the possibilities of the machine are studied, the manufacturers of the city being most helpful in permitting visits to be made to their plants.

As the knowledge and skill of the student increases, the problems become more complex, and those specializing in one or another line of work familiarize themselves with the details of that particular branch of design. The practicability of the design and the professional quality of the rendering are even more carefully considered as the student advances.

REQUIRED HOURS OF WORK EACH WEEK FOR 33 WEEKS

SECOND YEAR

Design, Studio Work	11 hours
Lecture Course	3 "
Drawing from Cast	10 "
Nature Study Drawing	3 "
Anatomy Drawing	3 "
Research, Library, Museum	3 "

THIRD YEAR

Design, Studio Work	18 hours
Research, Library, Museum	3 "
Drawing from Life	12 "

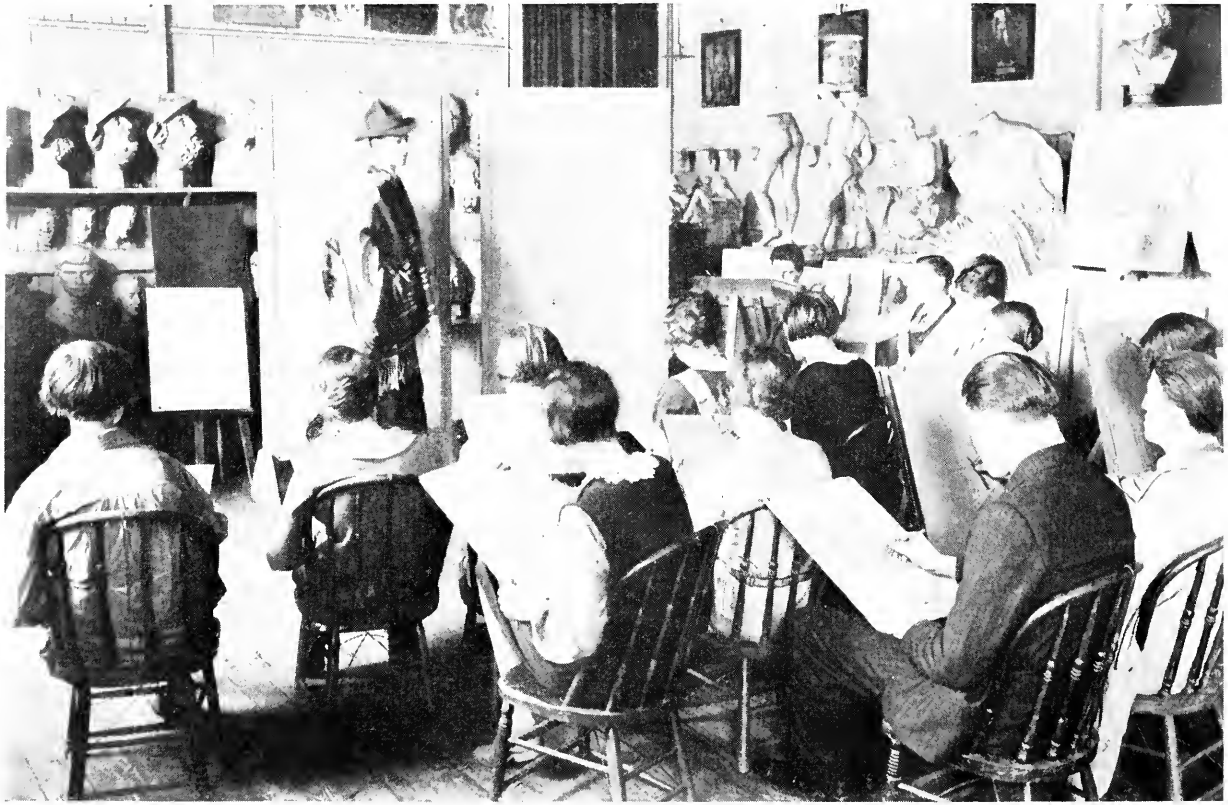
FOURTH YEAR

Design	21 hours
Drawing from Life	12 "

POSTER AND ADVERTISING COURSE

This Course is planned to give practical instruction in the application of the principles of design and the effective graphic presentation of ideas in the field of business publicity.

Specialized work begins in the Second Year with advanced lettering, combining this with ornamental and pictorial elements. The study of line is an important part of the Course. Practice is required in making small sketches of layouts, which are developed into finished drawings. Special emphasis is placed on the use of two, three and four-color effects for the sake of economy, simplicity and force.



Class in Cast Drawing

Lectures are given by experts on methods of reproduction and the possibilities and limitations in the field of advertising.

A valuable feature of the Course is the opportunity which the student has to prepare designs for reproduction through the co-operation of various buyers of advertising who place some of their work in the hands of the members of this class.

Competitions are held from time to time, in which the students are required to submit designs as part of their regular work.

REQUIRED HOURS OF WORK EACH WEEK FOR 33 WEEKS

SECOND YEAR

Poster and Advertising—Studio	6 hours
Advanced Lettering	3 "
Lecture Courses	3 "
Drawing from Cast	9 "
Water Color	6 "
Anatomy Drawing	3 "
Research, Museum, Library	3 "

THIRD YEAR

Poster and Advertising—Studio	6 hours
Water Color	3 "
Pen and Ink Drawing	3 "
Drawing Costume Model	3 "
Drawing from Life	12 "

FOURTH YEAR

Pen and Ink Drawing	3 hours
Drawing from Life	12 "
Poster and Advertising—Studio	6 "
Costume Model	6 "

ILLUSTRATION The aim of this Course is to give the student a thorough equipment—both technical and mental—for entering the practical field of illustration.

The technical studies include drawing from the cast, from the costumed model and from life; anatomy and nature study; perspective and lettering; color, light and shade; architecture and furniture; the use of media—charcoal, pen and ink, water color and oil. Sketch classes are held throughout the winter and out-of-doors in the autumn and spring.

Work of the Class in Pen and Ink

Composition in Pen and Ink

Illustration Class

Beginning with the Second Year, and continuing throughout the entire Course, a weekly lecture is given, at which time each student is required to present for criticism an original composition. The purpose of this class is to awaken, stimulate and develop the student's mental ability, his pictorial talent; above all, his imaginative powers. No subjects are assigned, each student being free to choose whatever motive and medium his individuality suggests. The compositions are criticized before the class, with special reference to their sincerity, their truth and their practical use.

REQUIRED HOURS OF WORK EACH WEEK FOR 33 WEEKS

SECOND YEAR

Illustration—Composition, Studio	3	hours
Lecture Courses	3	"
Drawing from Cast	12	"
Anatomy Drawing	3	"
Nature Study Drawing	3	"
Water Color	3	"
Advanced Lettering	3	"
Research, Library, Museum	3	"

THIRD YEAR

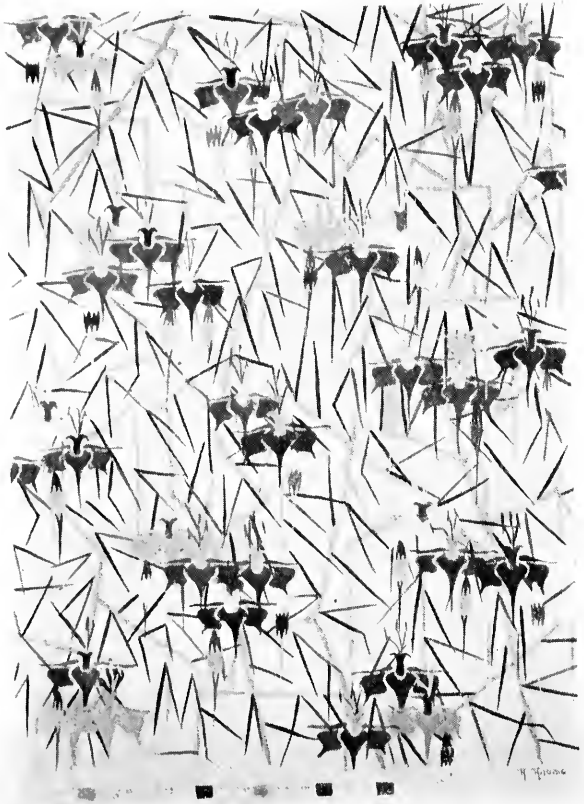
Illustration-Composition, Studio	3	hours
Drawing Costumed Model	6	"
Water Color	3	"
Pen and Ink Drawing	3	"
Drawing from Life	12	"

FOURTH YEAR

Illustration-Composition, Studio	3	hours
Drawing Costumed Model	9	"
Drawing from Life	15	"

COURSE IN COSTUME DESIGN

The training of taste and of technical skill is the foundation of the work of this Course. One is as important as the other in the student's expression of his ideas.



Work of the Class in Design

Having acquired a general foundation in the Beginners' Class, the student is, in the Second Year, placed in immediate touch with the actualities of making modern Costumes. "Anatomy in Muslin" and "Sketching with Scissors" gives the student, in graded exercises, a realization of the problems which he must solve in a practical way.

The meaning of line in clothes, the all-important question of proportion, color, light and dark, these are some of the fundamentals placed before the student.

In the Third and Fourth Years, the instruction, while keeping in view the important matters taken up in the former year, is broadened by the study of the Evolution of Costume, of passing fashions and of fabrics. Particular attention is given to a study of types, coloring, figure and individuality.

Drawing from life and from the Costumed Model gives the student the technical ease necessary to the presentation on paper of his ideas.

The problems of creating designs which are to be sold and reproduced, of figuring cost of production, of modern business methods—these subjects are taken up in detail, that the student, upon leaving the School, may be fitted to cope with the conditions he will be called upon to meet in the great field of Costume Design.

Costume Designing is distinctly an art, and at the outset there must be talent for good line in garments combined with practical application of fashions and the gift of combining colors. It is the one phase of the garment industry that calls for individual ability and originality. To be successful, one must be quick to see the trend of fashions, clever in adapting new ideas, and skillful in combining fabrics of whatever description, particularly where chiffons, soft laces and net, and soft, fine silks are used.

Great stress is laid on fabric combinations and on adapting advance fashion ideas to the needs of a season. Work at the Museum in the study of Historic Costumes is done with the idea of translating the best in ancient to modern costumes.

Each Spring a Fashion Show is staged at the Manufacturers' Club. It is attended by numbers of designers and manufacturers, as well as by the general public, and prizes are given for design, workmanship and for general ability. This event introduces a most desirable co-operation between the manufacturers and the Costume Design Class.

REQUIRED HOURS OF WORK EACH WEEK
FOR 33 WEEKS

SECOND YEAR

Costume Design, Studio	12	hours
Design	6	"
Nature Study Drawing	3	"
Drawing from Cast	9	"
Anatomy Drawing	3	"

THIRD YEAR

Costume Design, Studio	21	hours
Drawing, Costumed Model	3	"
Lecture, History of Costume	1	"
Studio	3	"
Drawing from Life	11	"
Research, Library, Museum	3	"

FOURTH YEAR

Costume Design—Studio	21	hours
Drawing, Costumed Model	3	"
Theatrical Costume Design	3	"
Drawing from Life	6	"

COURSE IN INTERIOR DECORATION

The specialized work in this Course begins in the Second Year, with a series of lectures (see page 49), by means of which the student becomes familiar with the Architectural forms which he must later use. In these, the principles of design are set before him, supplemented by Library and Museum Research, and by Lectures on the History of Furniture.

The problems given in the class room include designs for simple Interiors in Plan, Elevation and Perspective; daily short problems in design involving all the Decorative Accessories of the interior: the reading of blue prints; Design for leaded glass; Rendering in pencil, ink and water color.

In the Third Year more elaborate problems are given. The Projects of the Beaux-Arts Institute of Design are submitted in competition in New York (Mentions and Medals being frequently taken by the student).

In these the questions of Plan, Architectural Treatment, Color Scheme, Furniture and Hangings are gone into in detail. The study of period furniture becomes more specialized. Water Color painting is further developed and Decorative painting in oil is begun.

Advanced problems occupy the student in the Fourth Year, including the Class A and B Interior Projects and the Mural Painting Projects of the Beaux-Arts Institute of Design. Advanced study of furniture and of working conditions in general bring the student up to professional efficiency, opportunities being frequently given to fill positions on part time with decorating firms.

REQUIRED HOURS OF WORK EACH WEEK FOR 33 WEEKS

SECOND YEAR

Interior Decoration—Studio Work	12	hours
Lecture Courses	3	"
Water Color	3	"
Nature Study Drawing	3	"
Drawing from Cast	9	"
Anatomy Drawing	3	"

THIRD YEAR

Interior Decoration—Studio	12	hours
Water Color	3	"
Wood Work—Laboratory	3	"
Furniture—Studio	6	"
Drawing from Life	9	"

FOURTH YEAR

Interior Decoration—Studio	12	hours
Wood Work—Laboratory	3	"
Furniture—Studio	6	"
Water Color	3	"
Drawing from Life	9	"

TEACHERS' TRAINING COURSE

The aim of the Teachers' Training Course in connection with the Courses in Art is to give the student an appreciation of the History of Education, Present-Day Conditions in Education and Psychology as a means of realizing future Educational Projections and their specific relation to the study and

appreciation of Art: to develop an understanding of Art and Manual Art subjects as a part of the general design of the School curriculum and a working knowledge of these subjects in their relation to the development and progression of child mind and expression.

The Course is planned to prepare the students as (1) Teachers of Art, Design and Craft Work; (2) Teachers of General School Drawing and Manual Arts.

CONTENT OF THE COURSE

(1) History of Human Expression, dealing with the creation and development of such expressions as Play, Counting, Number, Measure, Drawing, Design, Painting, Weaving, Modeling, the Written and Spoken Word, Music, etc.; (2) Civics, dealing with problems of School Life and Community Activities; (3) Child Psychology, dealing with the progressions and traditions of child mind and methods of learning; (4) Curriculum Building, Conference Groups and Practice Teaching.

The plan for Practice Teaching gives the student one year of teaching experience, an opportunity to study the supervision and direction of the work of Art and Manual Art subjects. In this concluding year the Course will reveal the problems of Education and Psychology, not simply as analyses and description of theories and the laws that govern them, but as an inquiry into their relation through experience, giving a broader interpretation of teaching and learning.

Observation will observe teaching of all subjects of education in city and suburban schools.

Diplomas in this Course are granted only to those who have had a High School education or its equivalent.

REQUIRED HOURS OF WORK EACH WEEK FOR 33 WEEKS

SECOND YEAR

History of Education	2	hours
Psychology	2	"
Nature Study Drawing	3	"
Research—Study	2	"
Lecture Course	1	"
Design	5	"
Drawing from Cast	9	"
Anatomy Drawing	3	"
Water Color	3	"
Research	3	"

THIRD YEAR

Psychology	3	hours
Education	3	"
Drawing from Life	11	"
Water Color	3	"
Drawing from Costumed Model	3	"
Lecture Course	1	"
Composition	3	"
Research—Library, Museum	3	"
Elective—Craft Work	3	"
Observation in Schools—During Term	12	"

FOURTH YEAR

Practice Teaching	12	hours
Drawing from Life	12	"
Elective—Craft	6	"
Research, Library, Museum	3	"

REGULAR POTTERY COURSE

This Course is designed for those who wish to take up the work professionally. The student should have the fundamentals of drawing, design, form and color as given in the Beginners' Class and with his second year specialized work in Ceramics should continue some of the general training. The Potter Craftsman should have sufficient technical training to be able to build his kilns and repair them, to prepare and form the clay, to make moulds, to build cast and throw pottery forms, to calculate, mix and apply his own glazes, to load and fire his kilns, and to be familiar with the decorative processes and to run his shop at a profit. With this in mind the Course is offered as follows: Lectures; Introduction; The Field of Opportunity for the Potter; Clay; Other Body Materials; Building; Turning; Throwing; The Original Model and Design; Plaster; Mould Making; Bodies for Special Purposes; Casting and Trimming; Drying and Biscuit Firing; Combustion and Temperatures; The Kiln; Chemistry of Glazes; Glaze Materials; Compounding and Grinding Glazes; Applying Glazes; Textures; Color Values of the Oxides; Handling the Kiln; Glaze Firing; The Kiln Atmosphere; Decorative Processes; Line Proportion; Color and Interest; History of Pottery; Greek Pottery; Chinese Pottery; Modern Pottery; Modern Decorative Uses; Lines for Research; Equipment and Machinery; Economics.

Work from the Nature Study Class

The Laboratory will follow the lectures closely. There will be short problems and exercises in each process; original designs worked out in detail as to method and cost on many different types of Ceramic work. When the student has completed the Course he will be well equipped to enter the professional field.

Three half days per week for the year.

(Laboratory fee of $5 should cover cost of materials and fuel.)

POTTERY COURSE IN TEACHERS' TRAINING COURSE

Pottery Course offered in connection with the regular Teachers' Training Course. The object of this Course is to give the future teacher sufficient knowledge of clay, its possibilities and limitations, its uses in everyday life, and its value as a means for artistic expression to be able to properly guide the activities of students up to High School grades.

The Course will consist of Short Lectures and Demonstrations; Clay and Other Body Materials; Various Methods of Forming the Original Plaster Work, Mould Making and Methods of Quantity Production; Equipment for a Small Class and Methods of Teaching; The Kiln; Glaze Materials and Formulae; Applying the Glazes and Firing the Kiln; Decorative Processes; Design; Line; Color and Interest; Dynamic Symmetry as Applied to Pottery; History of Pottery; Ceramics in Everyday Life; Laboratory Exercises; Preparing Clay; Coiled Vase; Turned Bowl and Mould; Preparing Slip; Casting and Trimming; Tile Mould and Pressing; Various Methods of Decoration; Sketches; Original Designs for Various Ceramic Products; Biscuit Fire; Load and Fire Kiln; Mix and Grind, and Apply Various Types of Glazes.

One three-hour period per week.

This Course may also be taken by special students on Saturday morning, but is not suitable for those desiring to attain proficiency in the craft.

(A Laboratory fee of $2 will cover cost of materials and fuel.)

JUNIOR POTTERY CLASS

For pupils from ten to fifteen. The Course will consist of Laboratory work as shown by the following exercises: Crude clay washed and dried to proper consistency for building and throwing; Modeling; Polishing, scraffito or by painting with colored clay slips; Throwing on the wheel; Tea tile, mould from this and tile pressed from mould; Trips to Pennsylvania Museum

and to the University Museum; Designs and original sketches using incidents of everyday life, favorite nursery rhymes, etc., for inspiration; Problems in form, design and color and texture; Loading and firing kilns.

No glazing will be done by this class. There will also be short talks on Clay, its occurrence and properties; its uses in everyday life; Clay as a medium for artistic expression; History of Pottery, with brief sketches of the more important periods.

Pupils should provide themselves with the following:

2 eight-quart galvanized iron buckets.
1 small, smooth sponge.
Ruler, compass, pencil, notebook and modeling tool.

(Laboratory fee of $1.50 will cover cost of clay, plaster and fuel.)

WOODWORK AND FURNITURE

The students of the Course in Interior Decoration take much of this work. For those who wish to specialize in the designing of furniture a more intensive Course is offered. A series of lectures (see page 49) gives the student a general survey of the historic periods, with the social background, the effect of environment, of costume, upon the designing of furniture. This is supplemented by research work in the Libraries and Museums. The terms used in describing chairs, tables, cabinets, etc., are given with the characteristics of each: questions of structure, of moulding and carving, of materials and fabrics are discussed. Simple exercises in joinery and turning are given and a small piece of furniture is made.

In the Third Year the historic styles are studied more in detail. Problems are worked out in pencil and water-color: measured drawings are made of representative pieces in the Museum. Stores and factories are visited, and, by special invitation, visits are paid to the homes of people in and about Philadelphia that the student may see what is being done in matters of decoration by persons of taste.

Wood-carving is taken up, the student learning the use of carving tools and their relation to certain forms of ornament. The suitability of particular designs to special woods is studied that the student, when working in paper, may adapt design to material.

In the Fourth Year the student designs typical pieces of furniture, makes full-size drawings and details of some of these and, in many cases, executes the designs. He leaves the class equipped for professional work.

WROUGHT IRON — In this Course the student takes the work listed under "General Requirements" in the Second Year: specializes in design and begins to learn the possibilities and limitations of his material. He is given graded problems, each one of which must be thoroughly mastered before the next is attempted. In the Third Year the problems become more difficult and the major part of the time is spent in the Forge Room.

NOTE:—As it is not possible, at present, to have instruction in Wrought Iron given in the day classes, students of any advanced Course may, without extra fee, take this work in the evenings.

JEWELRY AND METAL WORK — Special Classes in Jewelry and Metal Work may be arranged to meet the needs of those who desire to carry on advanced problems in this Course. Instruction is given one and one-half days a week.

COURSES OFFERED IN THE EVENING CLASSES

GROUP I

BEGINNERS' DRAWING CLASS:—Drawing from casts and still-life in charcoal.

DESIGN AND COLOR:—Graded problems in the general theories: application of these to specific problems; class criticism of problems brought in from shop or factory.

While it is not demanded that those electing this Course take the work of the Beginners' Drawing Class, it is strongly recommended that unless they have a fair proficiency in drawing they first take that work, so that they may not be hampered in the development of the work in design by their lack of skill in drawing.

GROUP II

Those electing the classes listed below must have an equivalent of the work of the Beginners' Drawing Class.

ADVANCED DRAWING (to which students are promoted from the Beginners' Drawing Class as soon as their ability warrants):—Work in charcoal and other media from casts; sketching from the costumed model.

LIFE DRAWING CLASS (to which students are promoted from the preceding classes in drawing from the cast).

Work of the Class in Costume Design

LETTERING: POSTER AND ADVERTISING DESIGN:—Training in the principles of good lettering; work in Pen, Pencil, Charcoal and Color; Composition, Figure Sketching; Posters and Advertisements.

The serious student will, in his second year, take one evening of Lettering and two of Advanced Drawing; in subsequent years take Drawing from Life.

ILLUSTRATION:—The basic principles of the art; composition and monthly criticisms of work submitted by the students. The criticisms are given one evening a month. The student takes Advanced Drawing, Life Drawing (when advanced to that class) or Lettering other evenings.

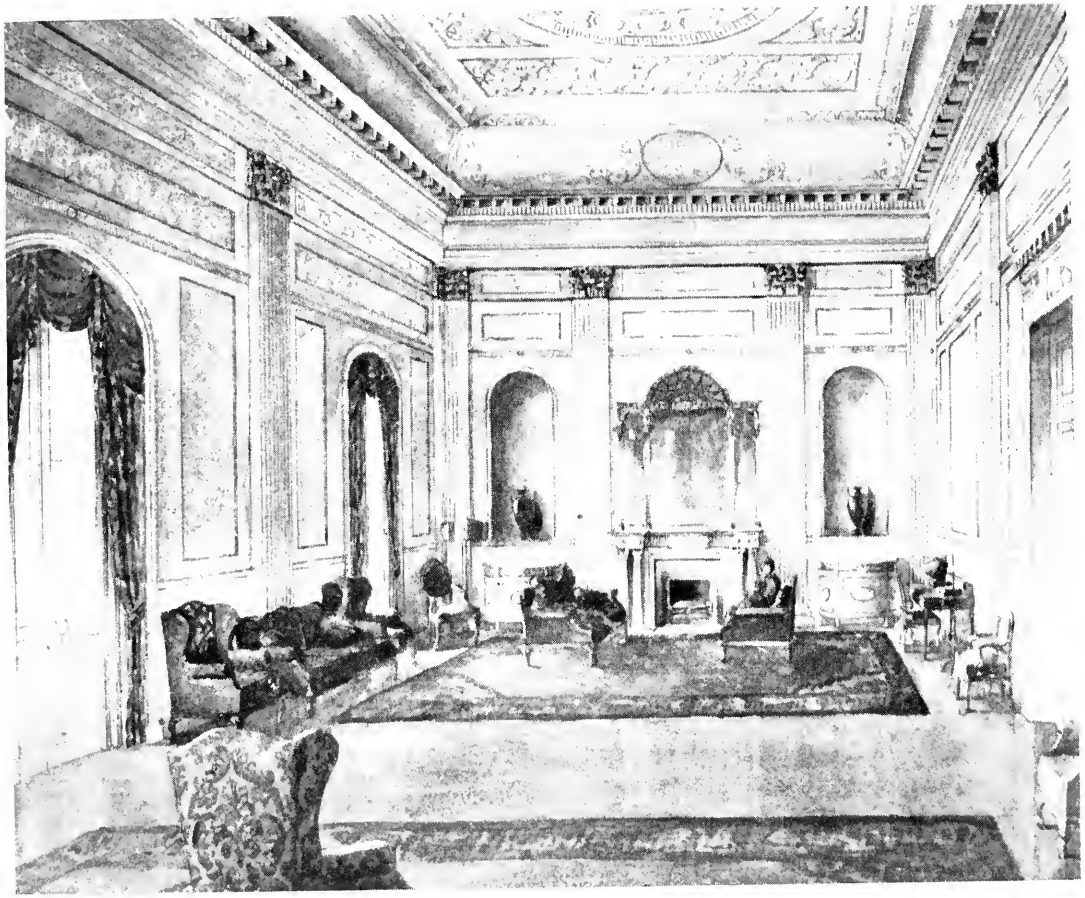
INTERIOR DECORATION:—Graded problems in all phases of the subject, theoretical and practical. The student who elects this Course should have, besides, the work of the Beginners' Drawing Class.

GROUP III

ARCHITECTURAL GRAPHICS:—Consisting of work in Projections, Descriptive Geometry, Shades and Shadows, Perspective, with graded work in these subjects. Criticism is given one evening a week; on the other evenings the student may work without criticism or may elect the following closely-related subject.

ARCHITECTURAL DRAWING AND DESIGN:—The elements of Architecture: Mouldings, Columns, Arches, etc. Elementary Design and Rendering; advanced problems for those fitted for such work; a short course of lectures on the History of Architecture. Criticisms two evenings a week.

WOODWORK AND JOINERY:—Graded exercises in every phase of the subject. Advanced students may design and make furniture when taking the following Course and receiving criticism from Mr. Warwick. The woodworking room is fitted with all necessary modern power machinery.



Work of the Class in Interior Decoration

COURSE IN COSTUME DESIGN

(First Year.) Explanations and Demonstrations of all commonly used finishings, of cutting and draping, of authentic style sources and the Fundamentals of Designing; to be followed by practice work. Class Work and Criticisms one evening a week; the other two evenings the student is expected to take Costume Drawing and draw on one evening of Lecture. Dress of silk or wool, simple in style, designed, preferably for self; dress form prepared for draping; muslin model of dress draped and fitted; dress cut, draped, fitted, finished; commonly used sleeve patterns to be made; simple practical lessons on fabrics.

(Second Year.) Lessons on Design, Color and Types. More intricate sleeve patterns to be made. Original designs to be made by student; two dresses to be made up; one to be a sports type of dress; one a dressy type; lessons on fabrics.

(Third Year.) Exercises in sketching; making Original Designs, carrying out principles of color and design learned in Course. Two dresses to be made, one of them an evening dress; lessons on fabrics.

The aim of the Course: to so unite the practical and the artistic in dress design that there will be definite progress both in taste and technique.

THE HISTORY OF FURNITURE:—A series of lectures on the evolution of furniture (see page 49). One evening a week. This may be elected as a single course (with a special fee) or be taken in connection with the other Courses offered in the evening classes.

MODELING:—The student is given the opportunity of fitting himself for any kind of decorative work where a knowledge of modeling for plaster or stone work is necessary. Criticisms two evenings a week.

WROUGHT IRON:—Practical training in this most interesting medium: the making of andirons, hinges, knockers, trivets, grilles, etc. A series of carefully graded problems leading the student by easy stages from the beginning of the craft to the making of complicated pieces.

SATURDAY CLASSES

TEACHERS' TRAINING COURSE

This Course offers definite constructive work in Education and Child Psychology. The Course is designed for grade teachers, drawing teachers and supervisors of school work, who wish to develop a greater appreciation of Art and Manual Art subjects and their relation to the child's mind and his form of expression.

(1) The aim of the Course is to establish an understanding of certain positions, relationships, measures and attainments of the following subjects: (1) The Student, the School, the Teacher; (2) The Student and His Psychological Development; (3) The Student and His Interests; (4) The "Project Problem Plan," dealing with ways of Teaching and Learning; (5) Illustrative and Memory Drawing; (6) Color and Design; (7) Constructive Drawing; (8) Manual Arts; (9) Schoolroom Decoration and Art Appreciation; (10) Measuring Attainment in Art and Manual Art Expression in Education.

(2) The work of the class will be arranged to give practice in Courses in Lettering, Block-Printing, Poster Composition and other problems which are of definite concern to Public School subjects of art teaching.

THEORIES OF COLOR AND DESIGN

A series of related problems in the study of the principles of design as found in both natural and man-made forms: the application of these principles to design. The work in color consists of progressive studies in theory and practice (following the methods developed by Dr. Denman Ross), invaluable both to the painter and to the designer.

WOODWORK

The Course is planned to give teachers a working knowledge and appreciation of grammar school problems in woodwork. The Course includes: (1) Theory of Manual Expression; (2) Practice, dealing with working out specific projects in woodwork; (3) Reference Material, dealing with suggestions for research and definite literature for manual expression.

NOTE: Many of the regular classes of the School are in session on Saturday, and under certain conditions those properly qualified may enter them.

JUNIOR SATURDAY CLASS

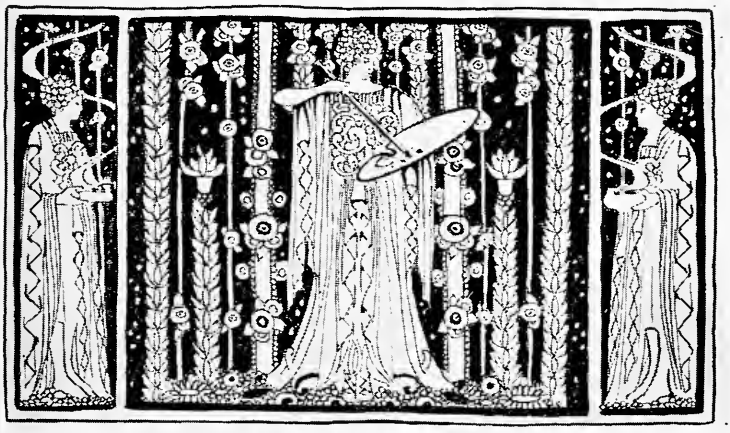
AGE OF STUDENTS

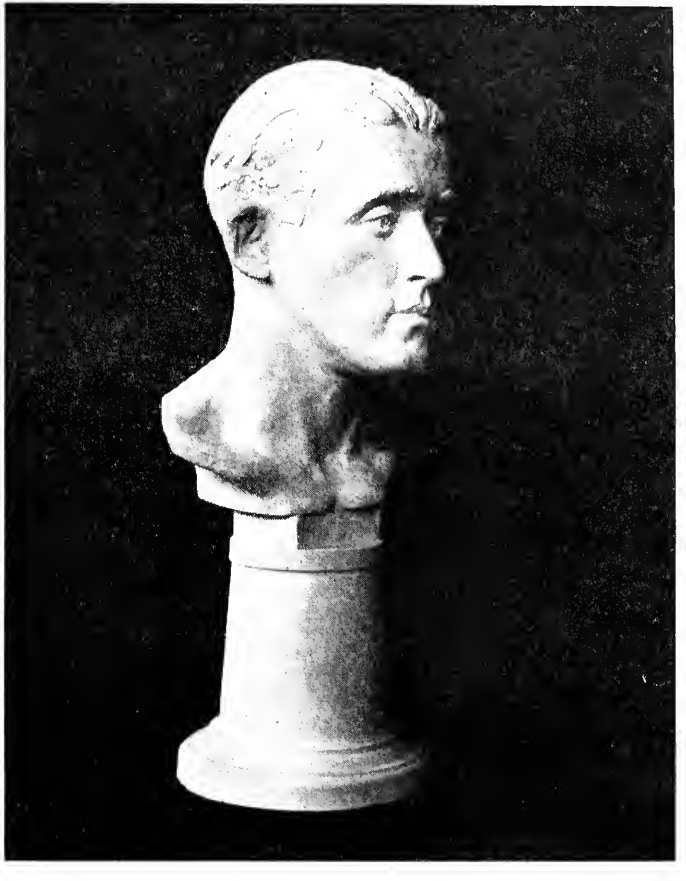
The Saturday Morning Junior Classes are arranged for beginners under twelve and over six years of age. The work consists of sketching, drawing, painting at the Museums of Philadelphia, the Zoo and the School. Special attention is given to study and appreciation of color and design. The class will be divided into groups and will work in definite assigned places each Saturday.

SUMMER SCHOOL CLASSES

FOR TEACHERS AND STUDENTS

The Summer Classes offer intensive training in: The Theory of Design and Color, Teachers' Training Course, Lettering, Composition, Poster Work, Woodworking, Water Color Rendering, Wood-block and Linoleum-block Printing, Furniture Design and Making, Wood Carving, Cast Drawing; Classes in Drawing for children. Details are given in a separate leaflet.





Work of the Class in Modeling

CITY SCHOLARSHIPS

Moderate assistance toward payment of tuition in this institution is made by the Board of Public Education of the City of Philadelphia. Graduates of all the City High and Manual Training Schools are eligible for these appointments, nominations for which are made by the Board of Education on the recommendation of the Principals of the several schools, to whom all applications for them should be addressed.

SCHOOL SCHOLARSHIPS

A number of free scholarships are granted by the Trustees to meritorious students who have spent at least one year in the School.

These have been provided by gifts and bequests as follows:

James H. Cresson Scholarship:
founded by Sarah H. C. Lloyd

Clayton French Scholarship:
founded by Mrs. Frederick W. W. Graham

Edward Tonkin Dobbins Scholarship:
founded by Miss Mary A. Dobbins

Gillespie Scholarship:
founded by friends of Mrs. Elizabeth Duane Gillespie

Mr. and Mrs. John Harrison Scholarship:
founded by Mrs. John Harrison

Thomas Skelton Harrison Scholarship:
founded by Thomas Skelton Harrison

M. Theresa Keehmle Scholarship:
founded by William Keehmle Ramborger

Charles Godfrey Leland Scholarship:
founded by Mrs. John Harrison

Georgia B. McIlhenny Scholarship:
founded by John D. McIlhenny

Mr. and Mrs. John McIlhenny Scholarships:
founded by John D. McIlhenny

Charles Valentine Newmann Scholarship:
founded by Joseph Newmann

Aspasia Eckert Ramborger Scholarship:
founded by William Keehmle Ramborger

Annie E. Sinnott Scholarship:
founded by Joseph F. Sinnott and Annie E. Sinnott

Joseph E. Temple Scholarships:
founded by Joseph E. Temple

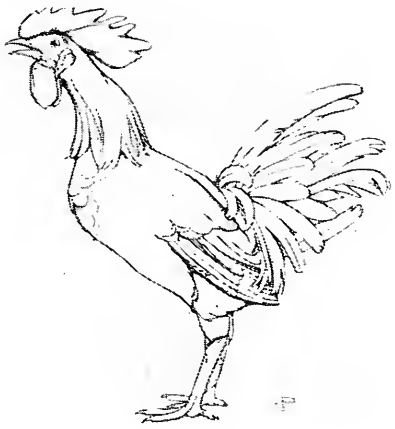
William Weightman, Jr., Scholarship:
founded by Mrs. William Weightman, Jr.

PRIZES

At the close of each School year prizes (ranging from five to twenty-five dollars) are awarded for the best work in the various courses.

Those awarded in June, 1925, were:

Associate Committee of Women's Prizes (Elizabeth Duane Gillispie Prize).
For general excellence in the Beginners' Class. For Design—Batik.
Meredith Allison Prize. For best "Zoo" Poster.
Charles W. Bailey Memorial Prize. For Work at the Zoological Garden.
Joseph T. Bailey Memorial Prize. For general excellence in Nature Study.
Baugh-Barber Prize for Pottery.
Prizes in Costume Class:
Mrs. Carter: 1st Costume Design Prize.
Mrs. MacLeod: 2nd Costume Design Prize.
Mrs. Coxe: 3rd Costume Design Prize.
Mrs. Coxe: 4th Costume Design Prize.
Mrs. Grove: Best Made Costume Prize.
Mrs. Ralston: Special Prize for Industry and Effort.
Associate Committee of Women's Prize for work.
Mrs. Herbert Clark Prizes. In Illustration.
Emma S. Crozier Prizes. For First Year Cast Drawing.
Emma S. Crozier Prize. For First Year Color and Design.
Delta Sigma Theta Prize: For general excellence Fourth Year Class.
Frederick Graff Prize: For architectural excellence in Interior Decoration.
Miss Nina Lea Prizes. For water color rendering.
Henry Perry Leland Prizes. For pen and ink rendering.
Mrs. H. S. Prentiss Nichols Special Prizes. In Design.
Mrs. Frank Thorne Patterson Prizes. For work in Wrought Iron.
Mrs. Thomas Roberts Prizes. For work in Interior Decoration.
Mrs. Thomas Roberts Prizes. For furniture design and making.
Temple Prizes. Poster and Advertising Design.
Mrs. C. Stewart Wurts Prize. For rendering of furniture.



LECTURE COURSES

Illustrated by Lantern Slides, Charts, Photographs and Color Prints, Actual Materials, Plates, Blackboard Drawings, and by the Collections of the Museums.

ARTISTIC EXPRESSION

By Edmondson Hussey

History of Art through an analysis of Architecture, Sculpture, Painting and the Minor Arts; Their Purposes, Development and Interdependence.

THE ELEMENTS OF ARCHITECTURE FOR INTERIOR DECORATION

By J. Frank Copeland

This Course of 26 lectures deals with the structure and qualities of all the elements involved in completely built and furnished interiors. Its aim is to give definite information for the designer's use and to discuss the principles underlying Architectural and Decorative Design.

FURNITURE: ITS HISTORIC DEVELOPMENT AND INTER-RELATION

By Edward Warwick

The furniture of Ancient Egypt, Greece, and Rome. The furniture of the Italian Renaissance. English furniture from Gothic Times to the End of the 18th Century. French Furniture: The Styles of Louis XIV, XV, XVI, and The Empire.

HISTORY OF COSTUME AND ARMOR IN WESTERN EUROPE

By Edward Warwick

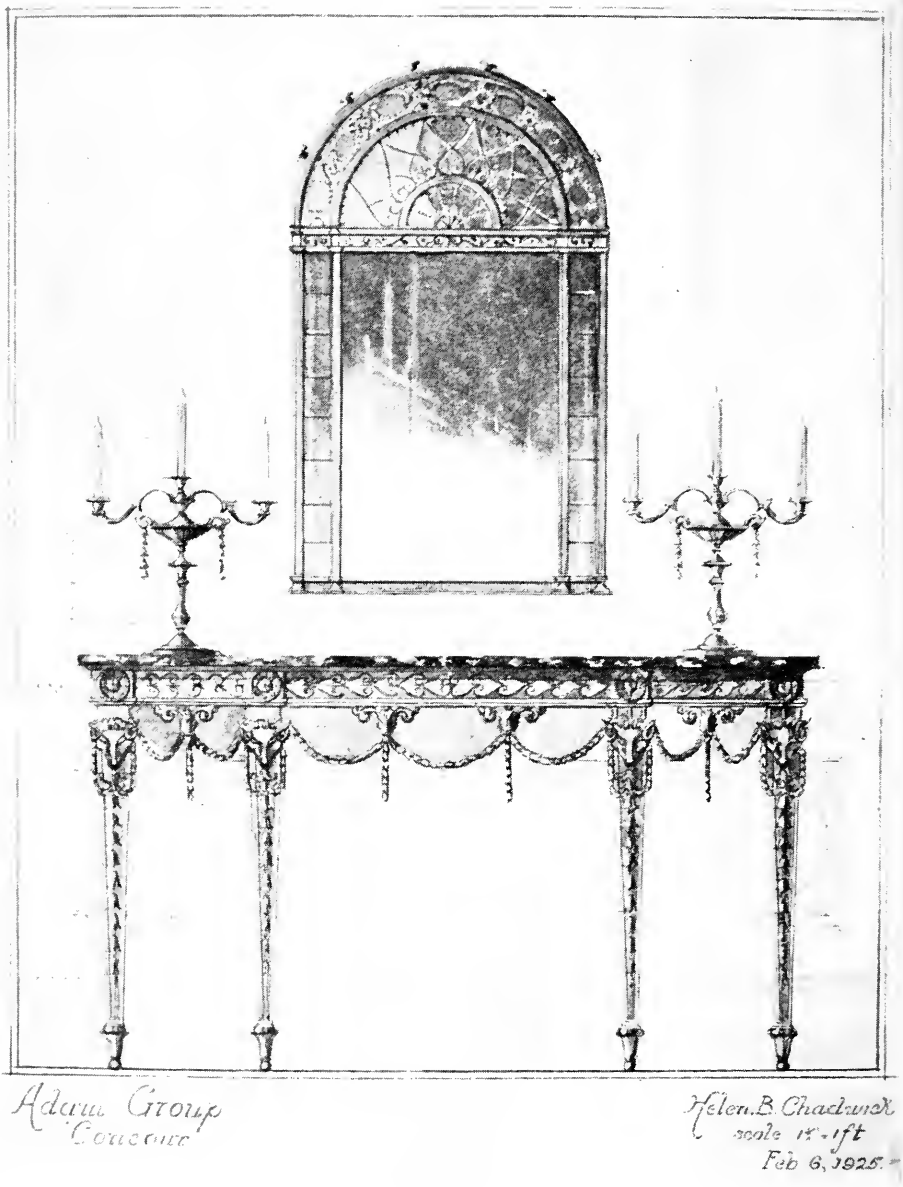
Their Origin and Development. Their use in illustration, pageantry, moving-pictures, the stage. Costume of Ancient Egypt, Greece, Rome and Byzantium; The Dark Ages; The Mediaeval Period in France and England. The Renaissance Costume in Western Europe as influenced by Italy, Germany and Spain. 18th Century Costume in France, England and America.

THE EVOLUTION OF ORNAMENTAL MOTIVES

By Edmondson Hussey

A Discussion of the Decorative Forms used by Designers Throughout the Ages.

The dates of the lectures to be announced later.



Work of Furniture Design

GENERAL INFORMATION

HOURS FOR ATTENDANCE — The hours for Classes are from 9 to 12 and from 1 to 4; Saturday, 9 to 12; evenings, 7.30 to 9.30.

Students are not allowed to remain in the classrooms after 4.15 on the first five days of the week, 12.15 on Saturday; nor to remain in the building after 4.30, and on Saturday 12.30. Exceptions to this rule are made by the Principal on special occasions and for after-hour work upon written application to the Principal from the instructor in charge of the Class (or individual) desiring it.

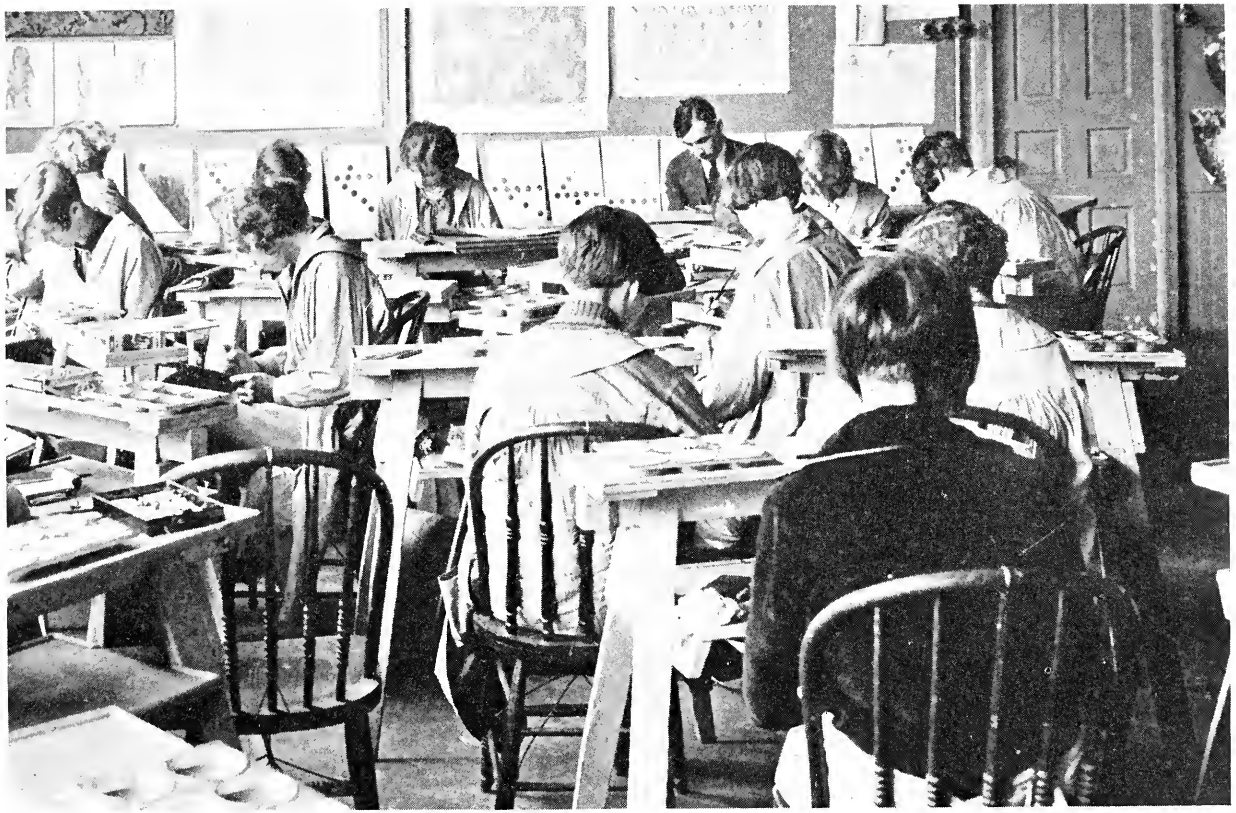
TELEPHONE CALLS — Students will not be called to the telephone. Messages for students are placed in the students' letter file, where they may find them as they leave the Classrooms at 12 and 4 o'clock.

VISITORS — Students may not see visitors in the School, save between 12 and 1 o'clock, and after 4 o'clock. Special arrangements may be made at the Principal's Office to care for unusual situations.

LIBRARY — The Library is open daily, except Saturday, 9 to 4 o'clock. Saturday, 9 to 12 o'clock. Monday, Wednesday and Friday evenings, 7 to 9.30 o'clock, during the period of Night School.

SUPPLY STORE — Materials must be furnished by the students. A Supply Store is maintained by the School, where students may purchase all material needed.

LUNCH ROOM — A Lunch Room is maintained in the building, simple luncheons being obtainable at reasonable rates.



Class Room

REST ROOM — A Women's Rest Room is available during the School hours. The room is also available for Student Exhibitions and Meetings upon request at the Office of the Principal.

BOARDING PLACES — The Students' League House, 2310 DeLancey Street, provides accommodation for a limited number of women students. Application should be addressed to Miss Ellen Harshburger. A list of boarding places, headed by the Y. W. C. A. and Y. M. C. A., may be consulted in the Office of the School.

LOCKERS — Lockers must be emptied within fifteen days after the close of the School Session. After that date the contents of the lockers are disposed of. The students of the Night Classes are required to empty lockers the last night of Night School.

LOSS AND DAMAGE TO PROPERTY — The School assumes no responsibility for loss of, or damage to, the property of students. Students are urged to be responsible for their materials, also their personal belongings.

Work in the Class of Illustration

FORM OF BEQUEST OF PERSONALTY

. . . . . .

I give and bequeath unto the Pennsylvania Museum and School of Industrial Art the sum of . . . . . dollars, free of all taxes.

. . . . . .

Witnesses . . . . . .

. . . . . .

FORM OF DEVISE OF REAL ESTATE

. . . . . .

I give and devise unto the Pennsylvania Museum and School of Industrial Art, all that certain *(here insert a description of the property)* free of all taxes.

. . . . . .

Witnesses . . . . . .

. . . . . .

PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART

Enclosed please find { *money order* / *cheque* } *for*

Sustaining Member	*$10 a year*
Contributing Member	*$25 a year*
Annual Member	*$100 a year*
Fellow	*$250 a year*
Life Member	*$300 at one time*
Fellow for Life	*$1,000 at one time*
Patron in Perpetuity	*$5,000*
Benefactor in Perpetuity	*$25,000 or more*

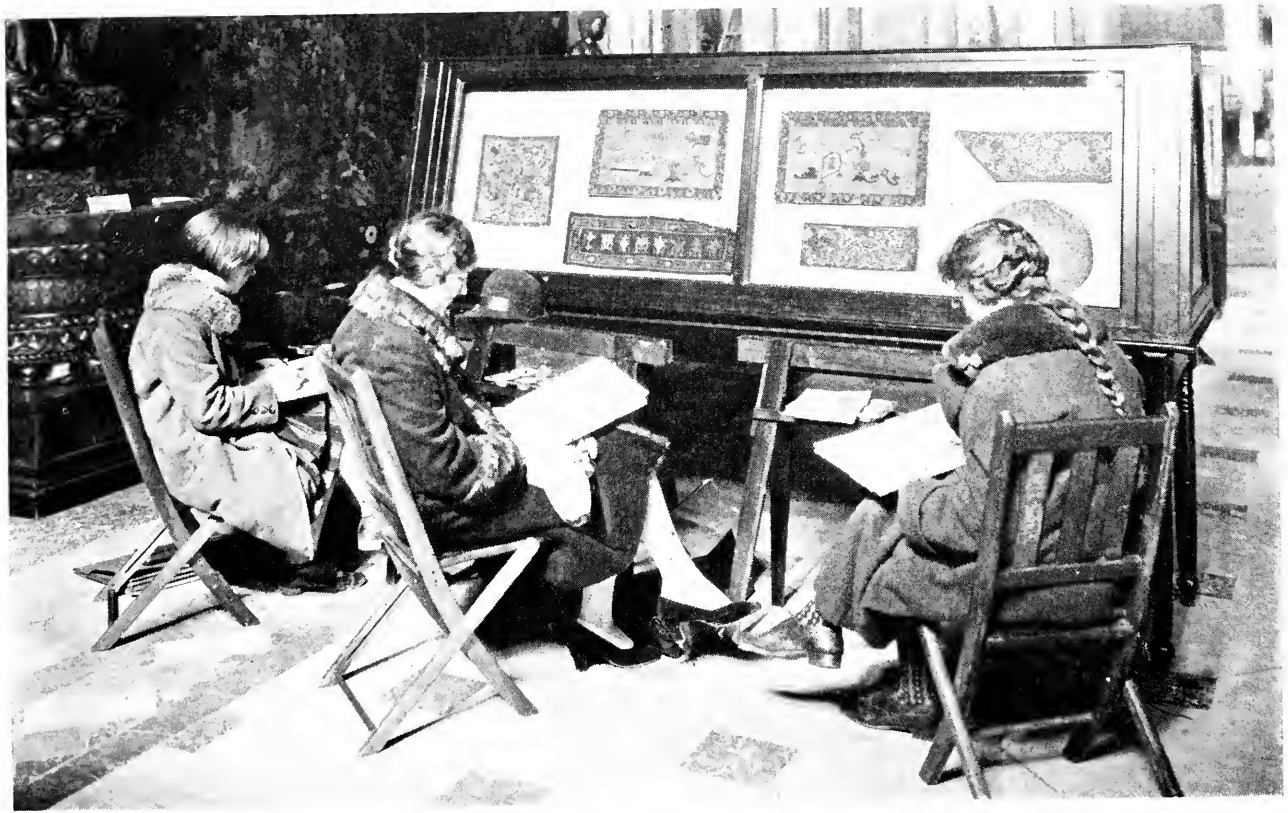
The Museum Bulletin and the notification of special exhibitions and Museum events and School lectures may be sent to

Name . . . . . .

Address . . . . . .

Bequests by will for either the Museum or School should be made to

THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART



SATURDAY JUNIOR CLASS WORKING AT THE MUSEUM UNDER THE INSTRUCTION OF THE TEACHERS' TRAINING DEPARTMENT

Work of the Class in Illustration